

HAA 2401 CONTEMPORANEITY – SPECIAL TOPICS IN CONTEMPORARY ART

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Our contemporary condition requires us to grapple with the forces of differentiation that are shaping the world today, while at the same time it calls us to imagine constructive connectivity. Visual artists working in a variety of mediums—from painting, sculpture, architecture, graphic arts, film, video, performance, installation and on digital platforms to social practice and infrastructural activism—are responding to this challenge. Curators are doing the same in their making of exhibitions and remaking of museum collections. Arguably, artists and curators have always done these things, in different ways, according to time and place. Now, however, within the vortex created by the on-going implosion of the grand narratives and their reactionary resurgence, all of these times and places, along with many new ones, are present to us, in mixed and often surprising ways. In current art and curating, time has become a subject matter, a material, a medium, and a process. Perhaps this, too, was always the case. If so, some interesting questions arise.

How does time enter, stay, and leave works of visual art, including those that thematize such processes as their subject matter? What is it for different kinds of time, perhaps many distinct kinds of time, to coexist within a work of art? How might we see such coincidence in works of contemporary art, and how might we trace it in works from times past, or from other kinds of time? What are the relationships that constitute such cotemporality? Which other elements, which other relations, exist within these works? How are they adjacent to the temporal components, and how might they bear upon them? Works of art that take the presentation of multiple temporalities as their subject—religious art, for example, or that concerned with spirituality—often intentionally depict a kind of atemporality, a zone not subject to the common range of temporal processes. Might certain more secular artistic enterprises (modernist ones, for counter-example) spin

off a different kind of achronicity? How have these multiple, layered, mobile, differentiating temporalities been exhibited in the past, how might they be exhibited now?

Frick Fine Arts, Seminar Room via 104. Wednesdays 6-8:30pm

Courseweb access:

https://courseweb.pitt.edu/webapps/blackboard/execute/announcement?method=search&context=course&course_id=497235_1&handle=cp_announcements&mode=cpview

SCHEDULE * **Temporalities constellation event; open seminar**

1. January 9 **Thinking About Time**

Carlo Rovelli, *The Order of Time* (New York: Riverhead, 2018), introduction, chapters 12 and 13.

Russell West-Pavlov, *Temporalities* (London; Routledge, 2013), Introduction and Conclusion.

Joel Burges and Amy J. Elias eds., *Time: A Vocabulary of the Present* (New York; New York University Press, 2016), Introduction.

Julia Kristeva, "Women's Time," [1979] *Signs: Journal of Women in Culture and Society* 7.1 (Autumn, 1981): 13-35.

2. January 16 **Time and History**

Daniel Rosenberg and Anthony Grafton, *Cartographies of Time: A History of the Timeline* (New York: Princeton Architectural Press, 2009), chapters 4 and 7.

Walter Benjamin, "Theses on the Philosophy of History," [1940] in *Illuminations* (London: Fontana, 1973), 255-256.

Harry Harootunian, "Remembering the Historical Present," *Critical Inquiry*, vol. 33 (Spring 2007): 471-494.

3. January 23 **Iconography, Iconology, Temporalities** *

Erwin Panofsky, "Father Time," in *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Harper & Row, 1962). See also "Introductory," 3-16.

Erwin Panofsky, "Reflections on Historical Time," epilogue to "Über die vier Meister von Reims," *Jahrbuch für Kunstgeschichte*, 1927, translated by Johanna Bauman, *Critical Inquiry*, vol. 30 (Summer 2004): 691-701.

St Augustine, *The Confessions* [378-9] Book 11; St Augustine, *The Confessions of St Augustine*, transl. Hal M. Helms (Orleans, MA: Paraclete Press, 1986) OR St Augustine, *The Confessions*, transl. Garry Wills (New York: Penguin, 2002).

Terry Smith, "Seeing Time in Sansepolcro: Piero in America," unpublished lecture, Clark Art Institute, April 2014 (HAA Colloquium presentation, January 23, noon).*

4. January 30 **Anachrony, Heterochronicity (Keith Moxey visit)** *

Georges Didi-Huberman, *Confronting Images: Questioning the Ends of a Certain History of Art* [1990] (University Park, PA: Pennsylvania State University, 2005), "Question posed" and chapter 1, "The History of Art Within the Limits of its Simple Practice."

Keith Moxey, *Visual Time: The Image in History* (Durham, NC: Duke University Press, 2013), Introduction, chapter 2 “Do We Still Need a Renaissance?” and chapter 3 “Contemporaneity’s Heterochronicity.”

5. February 6 **Photography, Film and Time**

Erwin Panofsky, “Style and Medium in the Motion Pictures,” in *Three Essays on Style* (Cambridge, Mass.: MIT Press, 1995).

Ramond Bellour, “The Film Stilled,” *Camera Obscura*, no. 24 (1991) orig.
“L’interruption, le instant” [1987]

James Lingwood, “The Epic and the Everyday: Contemporary Photographic Art,”
Hayward Gallery, London, 1994, in Ralf Rugoff ed., *Fifty Years of Great Art Writing*
(London: Hayward Gallery Publishing, 2018), 191-204.

February 13 Reading week, CAA in New York

6. February 20 **Architecture/Feminist Perspectives on Art Historical Time**

Robert Venturi, *Complexity and Contradiction in Modern Architecture* (New York: Museum of Modern Art, 1966).

Griselda Pollock, “The State of Art History with Denmark in Mind,” lecture to the
2018 Art Association of Australia and New Zealand annual conference, Melbourne,
December 20, 2018, at <https://echo360.org.au/media/de1660ee-6e80-46d4-a263-b7608576ede1/public>.

7. February 27 **Time in and between different cultures**

Johannes Fabian, *Time and the Other: How Anthropology Makes Its Object* (New York: Columbia University Press, 1983, 2nd ed. 2002), chapters 1 “Time and the Emerging Other,” and 2 “Our Time, Their Time, No Time: Coevalness Denied”

Homi K. Bhabha, “Race, Time and the Revision of Modernity,” *The Location of Culture* (London: Routledge, 1994), 236-256 and 274-276.

“The Problem of Time in African Art History,” in *African Art and the Shape of Time*, ed. Prita Meier and Raymond Silverman (Ann Arbor: University of Michigan Museum of Art Publications, 2012): 6-17.

François Jullien, *On the Universal: the uniform, the common, and the dialogue between cultures* [2008] (London: Polity, 2014), chapters I, II, III, XII, and XIII.

8. March 6 **Contemporaneity**

Terry Smith, “Introduction: The Contemporaneity Question,” in Terry Smith, Okwui Enwezor and Nancy Condee eds., *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Durham, NC: Duke University Press, 2008).

Giorgio Agamben, “On Contemporaneity,” Lecture at the European Graduate School, 2007; in Giorgio Agamben, *“What is an Apparatus?” and Other Essays* (Stanford: Stanford University Press, 2009), 39-56.

Peter Osborne, *The Post-Conceptual Condition* (London: Verso, 2018), chapter 1

Temporalities within the 57th Carnegie International (Ingrid Schaffner visit TBK)

March 9-17 Spring Break

9. March 20 **Exhibiting temporalities, heterochronicity, atemporality, anachrony, exochrony ***

Tony Bennett, "The Exhibitionary Complex," in Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne, eds., *Thinking About Exhibitions* (London: Routledge, 1996).

Michel Foucault, "Of Other Spaces (1967), Heterotopias," *Architecture/Mouvement/Continuité* (October, 1984), at

<https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/>.

Beth Lord, "Foucault's museum; difference, representation, and genealogy," *museum and society*, vol. 4, no. 1 (March 2006): 1-14.

Terry Smith, "Mapping the Contexts of Curating: The Visual Arts Exhibitionary Complex," *Journal of Curatorial Studies*, vol. 6, no. 2 (2017): 170-180.

10. March 27 Presentations

11. April 3 Presentations

12. April 10 Presentations

13. April 17 Presentations

14. April 24 Essays due

Supplementary Readings: More to come

Photography, Film and Time

William Henry Talbot, *The Pencil of Nature and The Art of Photographic Drawing*

Oliver Wendell Holmes, "Sun-Painting and Sun-Sculpture," "Doings of the Sunbeam," and "The Stereoscope and the Stereograph," [1864] in

Alan Trachtenberg ed., *Classic Essays on Photography* (New Haven: Leete's Island Books, 1980).

E. Jussim, *The Eternal Moment: Essays on the Photographic Image* (New York: Aperture, 1989).

David Green, Joanna Lowry et al., *Stillness and Time: Photography and the Moving Image* (London: Photoworks/Photoforum, 2005).

Jan Baetens, Alexander Steitberger and Hilde van Gelder eds., *Photography and Time* (Leuven: Universitaire Pers Leuven, 2010).

Caroline Bailey Gill, *Time and the Image* (Manchester: Manchester University Press, 2000).

Marta Braun, *Picturing Time*

Mary Anne Doane, *The Emergence of Cinematic Time*